

Understanding Creativity and Creative Writing
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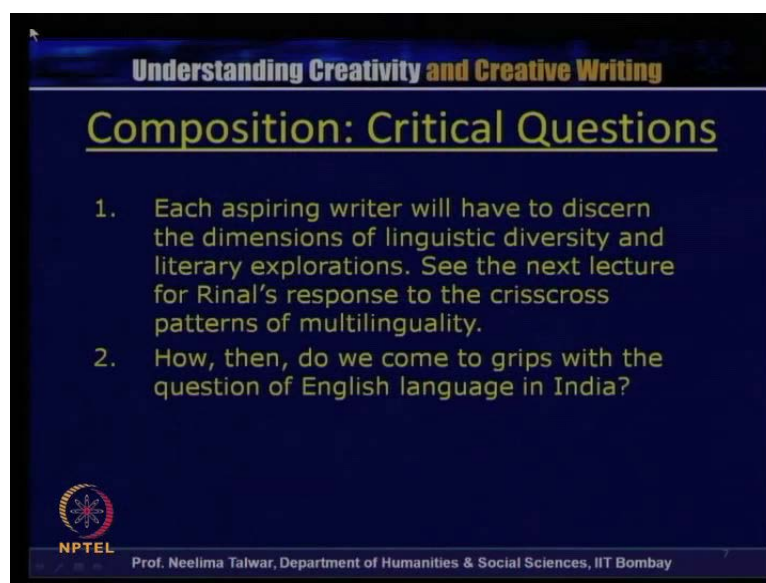
Lecture - 6
Interplay of Languages and Forms of Writing

Although I have emphasized the significance of compositional skills, I think even at the cost of reputation, I would like to ensure that we are very clear about the critical questions that writing in English poses. So, I would say that on the one hand the reason we emphasize the use of standard English for within the academic framework is related off course to the expectations of this framework, but at the same time for the purpose of writing that is a starting point.

What you have to understand is the historical and literary dimension of this question, because literature is a very difference sphere and while writing we actually have a sense of totality because literature itself actually I suppose represents a sense of totality of human life. And languages do proliferate in our lives in both functional and expressive dimensions. It sometimes really not even possible to separate these two dimensions very sharply.

And therefore, when you began to write although, you must have good compositional skills, and at the same time when you will realize that writing requires different kinds of judgments. And also a new blend of these layers of the instrumental functional aspect of language, and the expressive dimension will innovatively emerge when you begin to explore you own sensibility or the sensibility of the characters that you wish to create.

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Understanding Creativity and Creative Writing

Composition: Critical Questions

1. Each aspiring writer will have to discern the dimensions of linguistic diversity and literary explorations. See the next lecture for Rinal's response to the crisscross patterns of multilinguality.
2. How, then, do we come to grips with the question of English language in India?

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So, I would say quite clearly that each aspiring writer will have to discern the dimensions of linguistic diversity and literary explorations. I would also like you to look at Rinal's response to the crisscross pattern of multilinguality, and the manner in which she has you know taken care of it in her own growth as a writer. The question and I would say the moot question then still revolves round the use of English language, how do we come to grips with the question of English language in India. And I would very clearly point out to you once again if that is not been clear to you so far.

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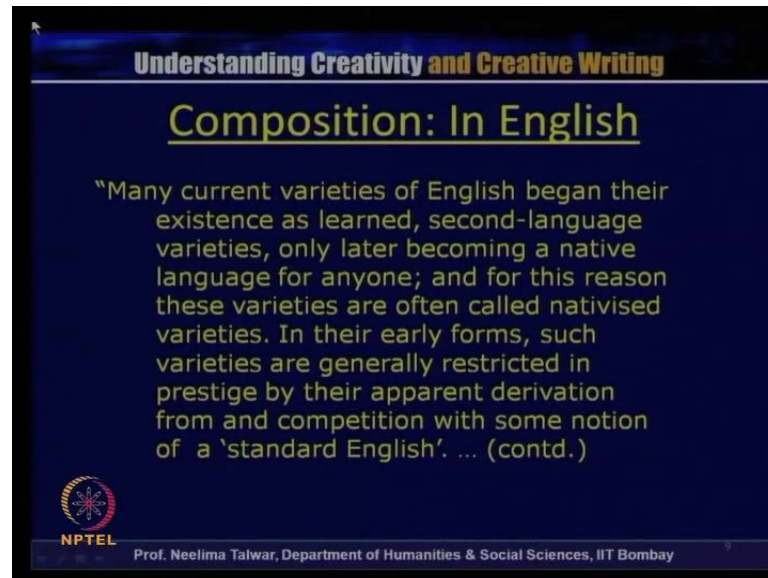
Composition: In English

English and colonization: We need to start with the history of English language in India. With reference to Literature/s in English that have emerged from previously colonized countries. Durant and Fabb have pointed out:

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That we need to start with the history of English language in India. With reference to literatures in English that have emerged from previously colonized countries. Durant and Fabb have pointed out.

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Composition: In English

"Many current varieties of English began their existence as learned, second-language varieties, only later becoming a native language for anyone; and for this reason these varieties are often called nativised varieties. In their early forms, such varieties are generally restricted in prestige by their apparent derivation from and competition with some notion of a 'standard English'. ... (contd.)

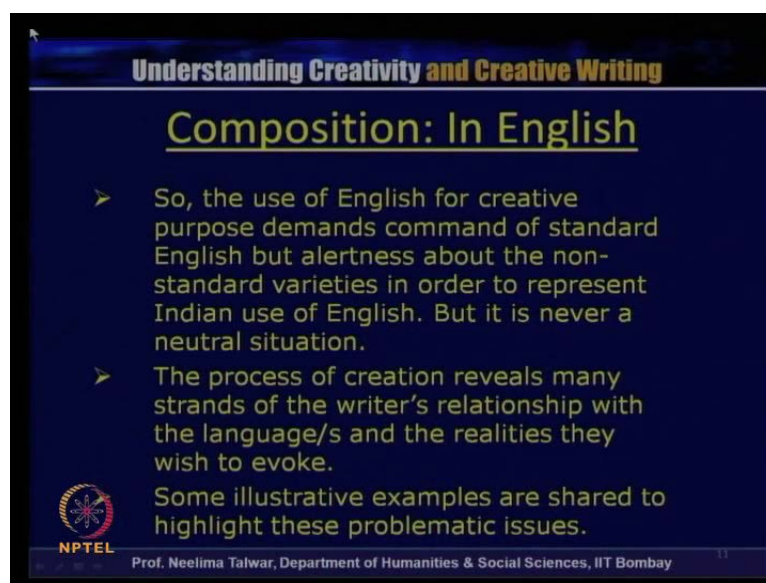
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And I think this is a useful insight which we can start off with. They pointed out that many current varieties of English began their existence as learned, second-language varieties, only later becoming native language for anyone; and for this reason these varieties are often called nativised varieties. In their early forms, such varieties are generally restricted in prestige by their apparent derivation from and competition with some notion of a Standard English.

One part of the process through which such varieties gain acceptance as new regional standards is that of extension to their functional range: from being used initially merely in servile and administrative registers through to a fuller range of varieties – humorous, intimate, poetic etcetera. So, in other words, the English language has had many ups and downs in terms of its life in our context as well. And therefore, the use of English for creative purpose demands, on the one hand the command of standard English, but equally great deal of alertness about the non standard varieties in order to represent Indian use of English. As I would emphasize again it is never a neutral situation.

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Composition: In English

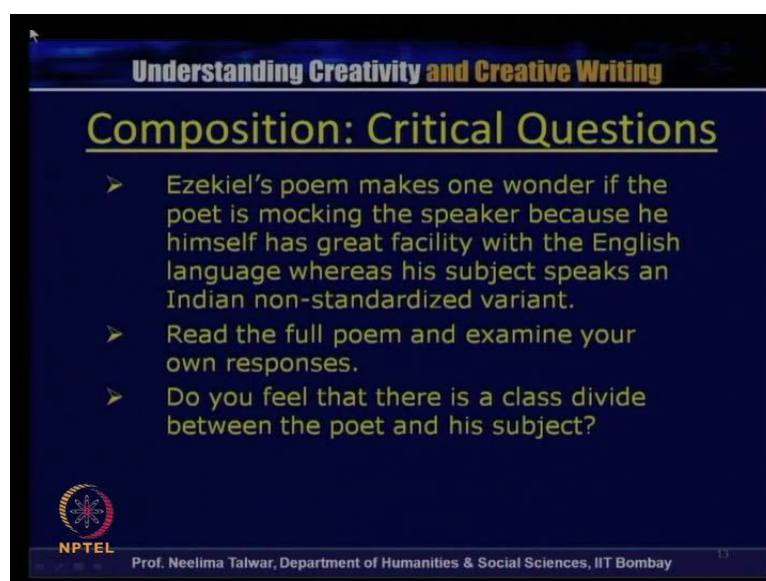
- So, the use of English for creative purpose demands command of standard English but alertness about the non-standard varieties in order to represent Indian use of English. But it is never a neutral situation.
- The process of creation reveals many strands of the writer's relationship with the language/s and the realities they wish to evoke.

Some illustrative examples are shared to highlight these problematic issues.

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The process of creation reveals many strands of the writers relationship with the language or languages and the realities they wish to evoke. So, even if the writer is not fully conscious of these intentions, the fact is that the reader innovatively would read the writer through his or her location in the country, and also therefore, the use of English is charged with whole lot of implications, complications. In order to help you understand this idea very briefly, we would present some illustrative examples and so that you have again a sense of what you are inform.

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Composition: Critical Questions

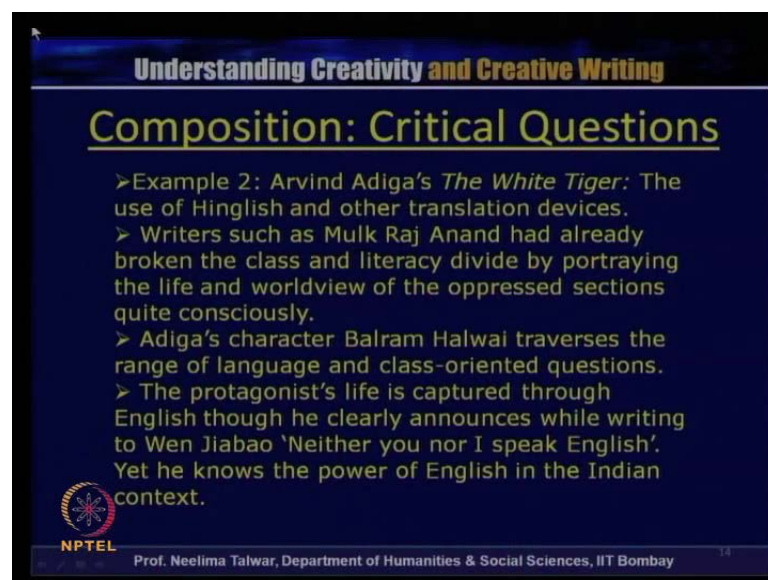
- Ezekiel's poem makes one wonder if the poet is mocking the speaker because he himself has great facility with the English language whereas his subject speaks an Indian non-standardized variant.
- Read the full poem and examine your own responses.
- Do you feel that there is a class divide between the poet and his subject?

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The first example comes from Ezekiel's poem the patriot where he seems to use broken English, in order depict a particular character. And let me read these lines from his poem, I am standing for peace and non violence why world is fighting, fighting; why all people of world are not following Mahatma Gandhi, I am simply not understanding ancient Indian wisdom is hundred percent correct. I should say even two hundred percent correct, but modern generation is neglecting too much going for fashion and foreign thing.

Now a poem such as this makes one wonder, if the poet is mocking the speaker because he himself as a poet and teacher of English in eminent professor. He had greater facility with English language were as his subject speaks a sort of Indian non-standardized variant. I would like you to read this full poem and examine your own response and also check out if you feel that there is a kind of class divide between the poet and the his subject. So can you know, we trying to suggest that use of English even if you have a certain way of creating your characters through various languages that you intermix. But the fact is that the reader has the autonomy and the freedom to interpret it it his or her own way and it also becomes part of the general cultural debates about the use of English language. It becomes a very, very politically charged debate actually.

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Composition: Critical Questions

- Example 2: Arvind Adiga's *The White Tiger*: The use of Hinglish and other translation devices.
- Writers such as Mulk Raj Anand had already broken the class and literacy divide by portraying the life and worldview of the oppressed sections quite consciously.
- Adiga's character Balram Halwai traverses the range of language and class-oriented questions.
- The protagonist's life is captured through English though he clearly announces while writing to Wen Jiabao 'Neither you nor I speak English'. Yet he knows the power of English in the Indian context.

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The second example that I have chosen for you is from Arvind Adiga's *The White Tiger* in which according to many critics he uses what he describes as hinglish and other


translations devices. In order to you know create this character called Balram Halwai before I sort of go into that text or talk about Adiga's white tiger, I do have to point out that Mulk Raj Anand had already broken the class and literacy device divide by portraying the life and worldview of the oppressed section quite consciously in the 1930s. In that sense, this is really not new thematic realm at all and off course in regional writing you know that there is such in a bundles of this issues.

However when we come to Adiga's character Balram Halwai we do notice a different, his very much a part of sort of globalizing India, and also he traverses to the whole range of language and class oriented questions. The protagonist is captured you know that is the book is written in English though the character himself very, very clearly announces while writing to Wen Jiabao above Neither you nor I speak English. Yet of course, the writer has gone on to create this character who actually does not speak English.

But on the other hand, you would also notice that Balram Halwai is aware of the power of English in the Indian context and that has been captured rather well in certain parts of this novel. And I am just extrapolating a small part where Balram Halwai has become the driver, and you know he gets about fifteen, twenty minutes of free time and his attracted to a pile of books and magazines, and this is how this goes on.

The books to be towards them like a big magnet, but as soon as his saw me the man sitting on the magazines snapped, all the books are in English. So, do you read English, he barked? Do you read English, I retorted. Now this goes on to sort of show a kind of momentary relationship between what Adiga describes a servant to servant dialogue, but actually it is a fairly rich dialogue in terms of different areas of discussion and at the same time it is disappears as soon as the masters a back.

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Composition: Critical Questions

- Despite Adiga's empathy for Balram's class conflicts, many critics have perceived Balram Halwai, the protagonist of *The White Tiger*, as a caricature, though he narrates the story in his own voice.
- Adiga's writing has been described as an act of "authorial ventriloquism".
- Once again, the gap between English language, Indian reality and the multilinguality of the characters pose serious creative challenges.

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So, it is just attraction towards English that is captured in Adiga and also despite Adiga's empathy for Balram Halwai, and specially for his class conflux, many critics have perceived the protagonist as a kind of a carry catcher. Although as I have said earlier he narrates Balram Halwai narrates the story in his own voice. Adiga's writing has been described as an act of authorial ventriloquism. And once again, what it brings out is the gap between English language Indian reality and the multilinguality of the characters because it is really not easy to bring all of this on board and create something which really resonates with every reader. So, you know this a very very important question about the English language then I think you should consider very carefully.

And I would also like to draw your attention to composition related issues. So, I started off by really emphasizing the need for compositional skills in terms of college level compositional skills, and the ability to write English correctly. But I am not suggesting that all your characters need to reflect the same tendency, because many of them may not be educated in the way you are educated or may they may be a class divide and then you know the way the the you know characters use English when they are not exposed to education over a period of time. Then there is a difference in that situation from those of the educated characters. However, I think you really have to also see what is it that you are bringing on board when you are writing in English. And one way of adding perspective is to look at translations, to look at the English language archives and problems of translations.

Now I feel that it is really important to understand that we are in a historical phase where it is increasingly important to understand the voices of the marginalized, but through their own writing also. I mean like it is one thing to interpret their situation the all thing is to hear them directly and from that point of you you also need to judge whether the translated text in the English archives. They do sufficient justice to what the oppressed characters or their representatives or their members of their community are trying to evoke because there is a sense of collective power in that writing. And I think, we would we should look at at least examples to start that process this particular poem by Arun Kamble was a very important dalit poet, I think gives you a sense of the kind of struggle for linguistic expression that the oppressed go through.

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English Language Archives: Translations

With reference to Translation: English archives

Example 1: *Which Language should I Speak?* by Arun Kamble, an important Dalit poet.

Picking through the Vedas
His top-knot well-oiled with ghee,
My Brahmin teacher tells me,
'You idiot, use the language correctly!'
Now I ask you,
Which language should I speak?


Trans. Priya Adarkar

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It is often been described as a transition from cultures of silence to cultures of articulation, I just read this few lines. Picking through the Vedas, his stop not well oiled with Gheemy Brahmin teacher tells me you idiot use the language correctly. Now I ask you which language should I speak I think once you read this poem. And if you can read it in the original you would again find the same acute struggle same sense of suffering and pain because certain values and certain standards have been imposed and that is why I mean when I talk about imposing the academic standards. I am really not trying to sort of suggest that it is the same kind of cultural operation that you should not fight against. So, you have to see where you stand in relationship with all these issues and all these languages.

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English Language Archives: Translations

Example 2: From *Uchalaya*, (an autobiographical excerpt) written by Laxman Gaikwad, an eminent writer from the Bhamta denotified community.

Description of his childhood:

"Dogs barked as we wailed. Dogs also crowded with us to lick the leftover food from the thrown-out patravali. When the diners had eaten their food and left the hall, someone from among them would say, 'Oh, there, throw these Pathruts some food.'

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The other example is from Uchalaya which is an autobiographical excerpt. This is how the editor of Painted Words has described the Uchalaya. This is written by Laxman Gaikwad, an eminent writer from the Bhamta denotified community. And this excerpt describes his childhood, and you will be able to understand the intensity of this write-up yourself. But I am not sure if that suffering, the intensity and suffering and the desire to change the situation comes through in the translation or not. Let me read this for you. Dogs barked as we wailed. Dogs also crowded it with us to lick the leftover food from the thrown-out patravali. When the diners had eaten their food and left the hall, someone from among them would say, oh, there, throw these pathruts some food.

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Composition: Critical Questions

With reference to Translation: English archives

"Then we would get half a roti and some vegetable in a bowl. Sometimes they would throw us leftovers from their patravalis. We collected these and ate them right on the street. But sometimes the guests attacked us, brandishing sticks, and abused us and drove us away. Thus hankering after food made me miss school quite often. Balacharya Guruji beat me severely.

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Then we would get half a Roti and some vegetable in a bowl. Sometimes they would throw us leftovers from their patravalis. We collected these and ate them right on the street. But sometimes the guest attacked us, brandishing sticks and abused us and drove us away. Thus hankering after food made me miss school quite often. Balacharya Guruji beat me severely.

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Composition: Critical Questions

With reference to Translation: English archives

Things went on in this way and then it was time for the fourth-standard board examination. I used to think then that, whether I studied further or not, I had to get through the fourth-standard board examination so I might secure a job either as a police constable or as a peon. So I studied very hard. I wished I could get into government service."
(248-249)
See: *Painted Words* by G.N.Devy

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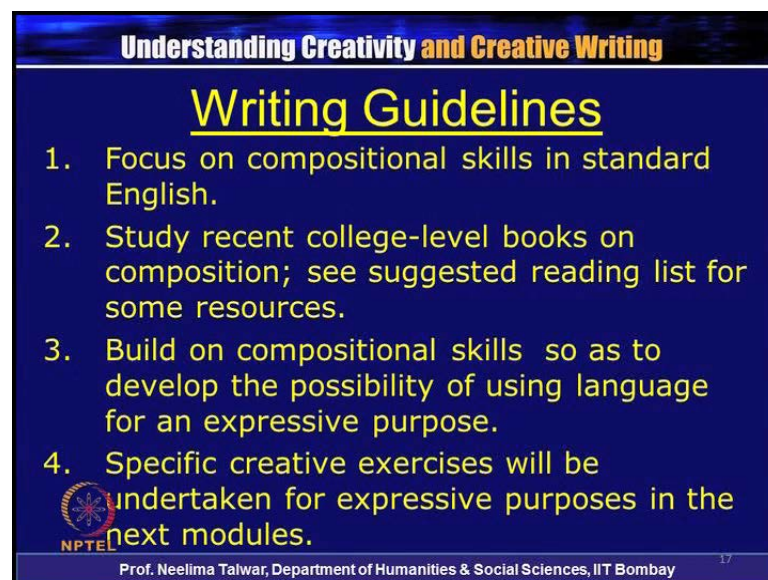
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Things went on in this way and then it was time for the fourth-standard board examination. I used to think then that, whether I studied further or not, I had to get

through the fourth-standard board examination so I might secure a job either as a police constable or as a peon. So, I studied very hard. I wished I could get into government service.

So, then when we talk about composition standard English we are talking about standard English versus varieties of English. We are also talking about varieties of other Indian languages because as I said there is a kind of totality with which literary imagination approach is life and represents the interpretations of life writing in English. And translation from our Indian languages continue to pose great creative challenges and I think the quality of these literary acts reflect what we value most. So, do think about the composition issues.

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Writing Guidelines

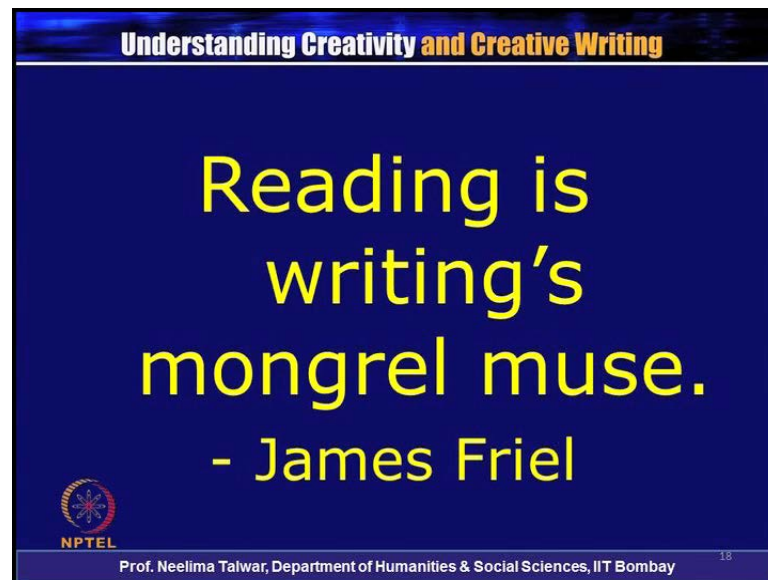
1. Focus on compositional skills in standard English.
2. Study recent college-level books on composition; see suggested reading list for some resources.
3. Build on compositional skills so as to develop the possibility of using language for an expressive purpose.
4. Specific creative exercises will be undertaken for expressive purposes in the next modules.

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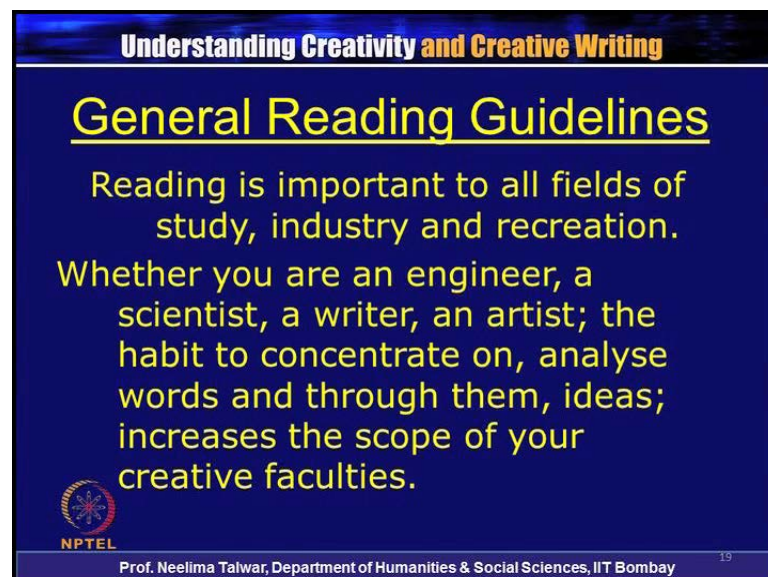
We have a few guidelines for you which we want you to be aware of. So, on the one hand, one is reading canonical work, the notion of the canon has expanded, it has become more inclusive, the voices from the margins are also part of the nationalist, discourse the canonization process. And at the same time when you come back to yourself, let's remind ourselves that if you want to write for expressive purpose it is extremely crucial that your compositional skills are in order.

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Let us move on to with the importance of reading now. Reading is something we support very strongly and as James Friel has said reading is writing's mongrel muse, think about it, see if you can actually relate to this idea.

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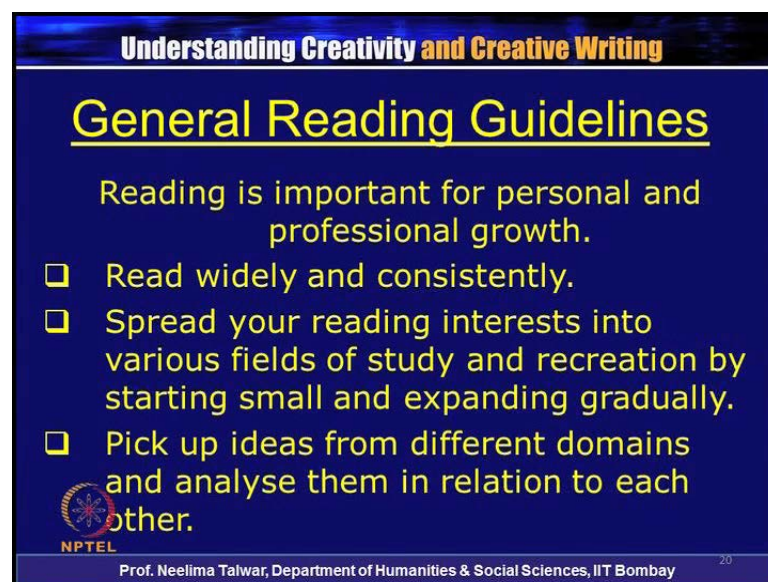


so there are some general reading guidelines. So, we have talked about work which is very complex complicated demanding you can selectively read these in terms of whatever you like most and work your way around. We have a few ideas that we wish to place before you in terms of reading. We feel that reading is important to all fields of

study industry and recreation. Whether you are an engineer, a scientist, a writer, an artist: the habit to concentrate on analyze words and through them, ideas; increases the scope of your creative faculties.

And I must add that it is Neha who was very emphatic about this and I want to thank her for these ideas because sometimes as educationist I sort of began to wonder if I am over stating the case or will they get you know feel oppressed. If I make too many suggestion, but I think these are non negotiable elements of a our success that we want that is you have you know your compositional skills must be right. And you must develop reading habit; in case you do not have reading habits one more idea regarding this.

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Understanding Creativity and Creative Writing

General Reading Guidelines

Reading is important for personal and professional growth.

- ❑ Read widely and consistently.
- ❑ Spread your reading interests into various fields of study and recreation by starting small and expanding gradually.
- ❑ Pick up ideas from different domains and analyse them in relation to each other.

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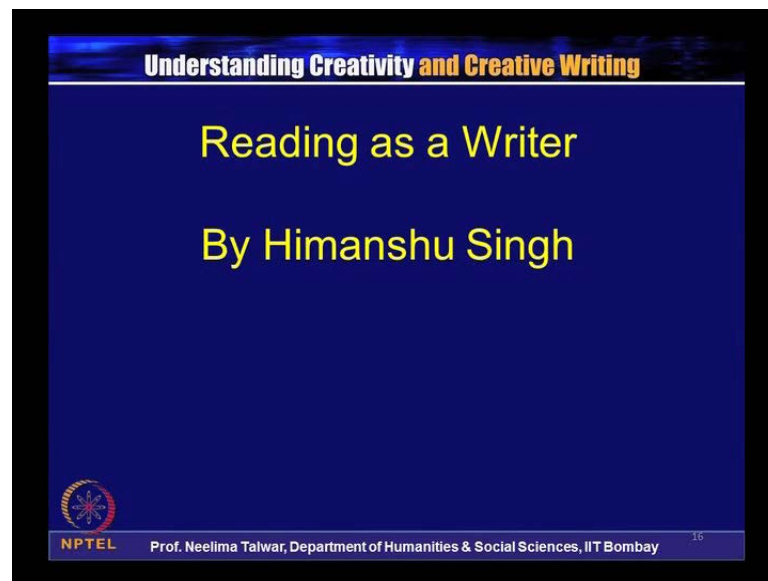
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Reading we feel is important for personal and professional growth. I would like you to read widely and consistently. Spread your reading interest into various fields of study, you do not have to be restricted to only literary reading. So, although we think that they gave a kind of richness that one should not deny oneself. So, you should you know dip into any kind of reading and start small and expand gradually feel daunted that is what we are trying to suggest, but also you one has to realize that there are certain basic skills there are certain basic requirements without which is really not possible to get very good results.

We also would like to endorse this idea that you can pick up ideas from different domains and analyze them in relation to each other this is an idea we will develop further

in the next lecture or two and we are really interested in breaking boundaries. So, on the one hand the discourse may seem like it is a heavily literary oriented literary cum performative discourse which is what I owned up to write in the beginning, but it is really not the domain of the specially sort or say. It is sort of allows and for grounds the discussion in a manner which is accessible to all of you who are serious about these ideas.

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Hello, I am Himanshu Singh, and this is my (()) reading as a writer. Othaliana (()) he said that he found book source to depressing to enter. All these books each aiming and demortality; sitting there on the shelves untouched unloved, who else would keep the art of reading alive if not for writers. Reading is one of the best sources of inspiration at a writer disposal; he can witness for others as well as learn from their mistakes. Writers worldview is a galaxy of bright colors in compassing all that he has seen in experience throughout his life time joy, sorrow, anguish, despair, thrive name of you. This through his writing that he offers readers a chance to peak into this colloidal scope witness the panorama that is the writers world. A writer draws on everything his season feels then why not from what he reads, reading teaches is the flow of a narrative the sense of plot the social metaphor.

The art of (()) place in hidden subtext. Reading is like a fishing net that it will low into the mighty river flowing at big net speed. From this river of your thoughts those it capture the emotions that there are truly and deeply moving you the life in the eco

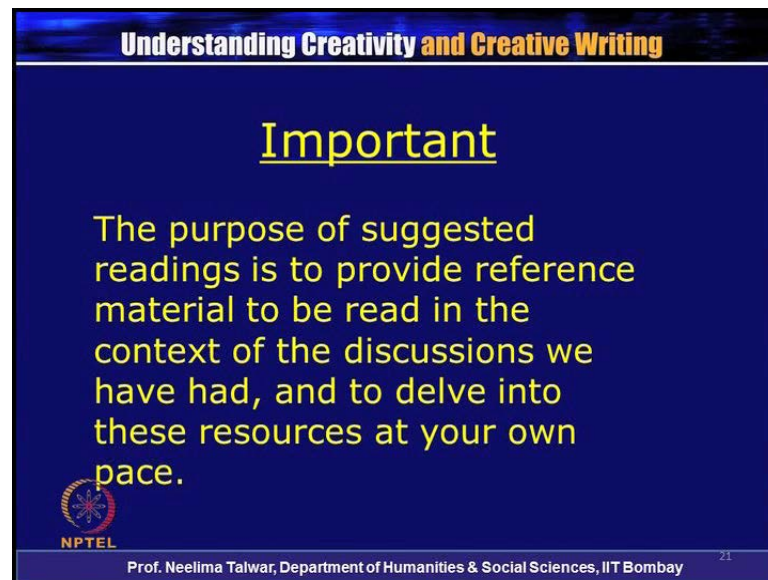
system of your mind. It helps you learn more about yourself and about human nature as a whole. We see the world through color lenses; reading is an opportunity to gain a wider understanding. Till let us take the examples of the Indian literature perhaps to have due to the kind of societal and family structure that is prevailed, pre nineteenth century in Indian literature is has a large a been deducted, there is a right and a wrong. Western literature can be credited to the objectivity that has been a feature of modern Indian literature.

If not for the western influence would India had its Mulk Raj Anand and Kushoran singhs, there are no easy answers, but what about originality. Every writer including greatest has always been influenced by one thing or another. It could be directly as in the case of Shivaji sawant's mrityunjay, it is retelling of the epic Mahabharata, but from Karna's point of view or it could be indirect as James (()) heavily borrows from the Odessa. The Sankritive of ones work does not depend on what it was influenced by neither of the works I have mention above of anything short brilliant. You must make sure that your influences are not drowning your own voice although, you will only be influence negatively if you read, but you do not understand. This is not an arguments against reading, but in fact, in argument for reading even more. To sum up a writer must try to absorb everything in use it to convey what he has to say after all would you write anything, which is going to be like to read yourself.

Let me comment on reading and writing. We have been talking about the choices that you add to consider carefully while writing in any particular language. We have found during this course you know while teaching this course that some students are really very, very clear about the choice of the language in which they wish to write. For example, in this particular case, we would like to present the poetry that the student wrote he has been committed to writing in Hindi. At the same time he and others like him value the you know exposure to writings that are available through English language and in that sense I think that quest to continuously energies yourself as writer continues.

Student: [FL]


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Important

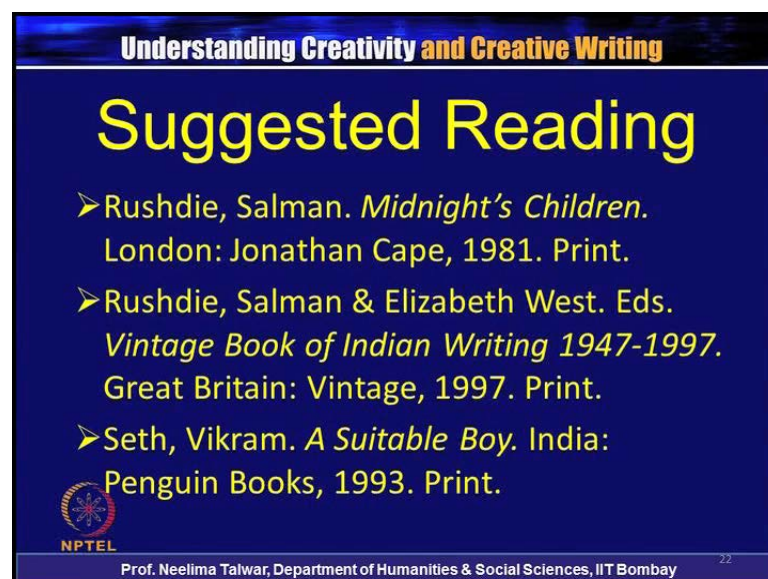
The purpose of suggested readings is to provide reference material to be read in the context of the discussions we have had, and to delve into these resources at your own pace.

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We want to point out that the purpose of suggested reading is to provide reference material to be read in the context of the discussion we had, and to delve into these resources at your own pace.


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Suggested Reading

- Rushdie, Salman. *Midnight's Children*. London: Jonathan Cape, 1981. Print.
- Rushdie, Salman & Elizabeth West. Eds. *Vintage Book of Indian Writing 1947-1997*. Great Britain: Vintage, 1997. Print.
- Seth, Vikram. *A Suitable Boy*. India: Penguin Books, 1993. Print.

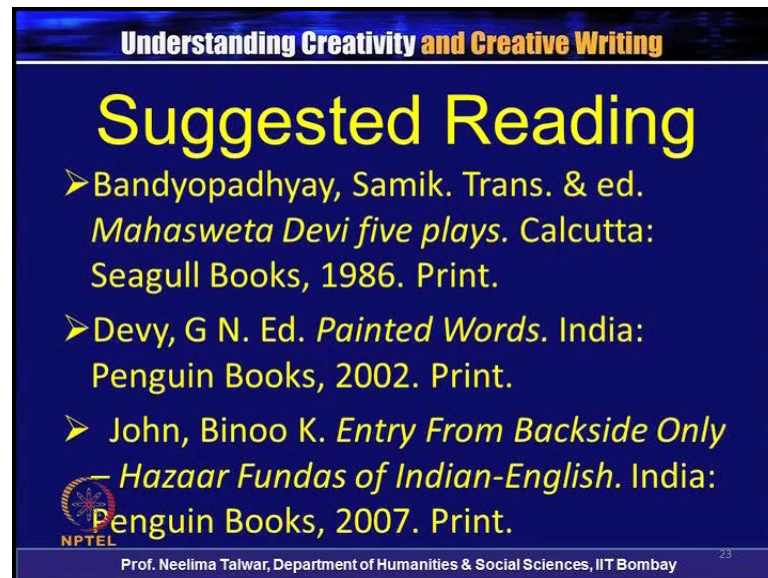
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And now we have listed these in terms of how we group the material together and not in terms of you know any other system that traditional system of grouping it in terms of the names of the authors etcetera in alphabetic order. So, we have placed Rushdie's *Midnight's Children*, his *Vintage Book of Indian Writing 1947 to 1997* and Vikram Seth's *A Suitable Boy*.

boy together. All these you can read you know at your own place selectively if you want to begin with.

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The slide has a dark blue background with a lighter blue header. The header text is 'Understanding Creativity and Creative Writing' in white. Below the header, the title 'Suggested Reading' is in large yellow font. There are three bullet points in yellow, each preceded by a right-pointing arrow. The first bullet point is 'Bandyopadhyay, Samik. Trans. & ed. Mahasweta Devi five plays. Calcutta: Seagull Books, 1986. Print.' The second bullet point is 'Devy, G N. Ed. Painted Words. India: Penguin Books, 2002. Print.' The third bullet point is 'John, Binoo K. Entry From Backside Only - Hazaar Fundas of Indian-English. India: Penguin Books, 2007. Print.' To the left of the third bullet point is a small circular logo with 'NPTEL' written below it. At the bottom of the slide, in a small white font, is 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay' and a small number '23' on the right.

Understanding Creativity and Creative Writing

Suggested Reading

- Bandyopadhyay, Samik. Trans. & ed. *Mahasweta Devi five plays*. Calcutta: Seagull Books, 1986. Print.
- Devy, G N. Ed. *Painted Words*. India: Penguin Books, 2002. Print.
- John, Binoo K. *Entry From Backside Only - Hazaar Fundas of Indian-English*. India: Penguin Books, 2007. Print.

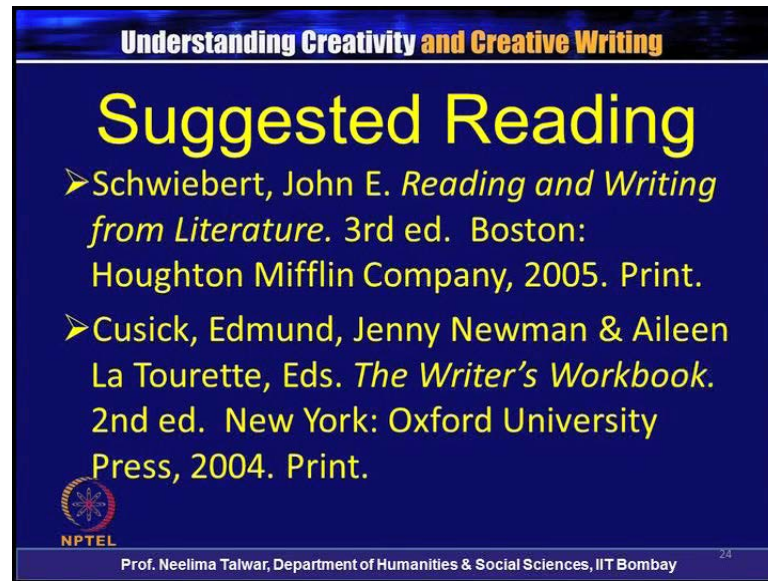
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then we have for Mahasweta Devi, Samik Bandyopadhyay's, Mahasweta Devi five plays which also contains the interview that I refer to and many ideas related to how she wanted to explore folk theatre, folk tradition and also place it in contemporary context. Devy's Painted Words takes her work forward because she was able to inspire the tribal's to present their own work in public spaces in a somewhat modernized public pace and not within their own community. So, Painted Words has many myths legends etcetera from tribal sources, but it also these are translations and one particular play in definitely included here which is presented in more secular places more as I said cosmopolitan modern paces.

The next spoke is really delightful take on Indian English and how be sort of many times make some funny errors with the use of English. We want you to read it because while your experimenting your owns you know and while your also exploding your own consciousness in multiple multilingual framework, we would not like you to lose sight of the significance of standard English. Because unless you have enough grasp of standard English, I think that experiment can fall flat on the face. So, by way of a sobering reminder of the pit falls of this approach, we would like you to have a look at John, Binoo's Entry From Backside Only Hazaar Fundas of Indian English.

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The slide has a dark blue background with a lighter blue header. The header text is 'Understanding Creativity and Creative Writing' in white. Below the header, the title 'Suggested Reading' is written in large, bold, yellow font. There are two bullet points, each preceded by a yellow arrow. The first bullet point is for the book 'Reading and Writing from Literature' by John E. Schwiebert, 3rd edition, published by Houghton Mifflin Company in 2005. The second bullet point is for 'The Writer's Workbook' edited by Edmund Cusick, Jenny Newman, and Aileen La Tourette, 2nd edition, published by Oxford University Press in 2004. At the bottom left of the slide is the NPTEL logo, and at the bottom right is the text 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay'.

Understanding Creativity and Creative Writing

Suggested Reading

- Schwiebert, John E. *Reading and Writing from Literature*. 3rd ed. Boston: Houghton Mifflin Company, 2005. Print.
- Cusick, Edmund, Jenny Newman & Aileen La Tourette, Eds. *The Writer's Workbook*. 2nd ed. New York: Oxford University Press, 2004. Print.

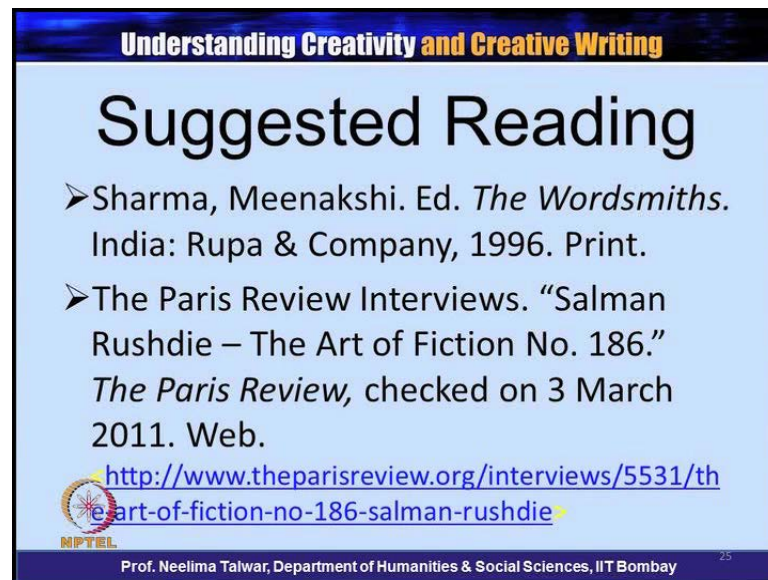
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The next book is book on composition reading and writing from literature. And in addition to a lot of other Indian material, we also have been using this for as I said the core course and the minor program in IIT Bombay. The particular course that I am sharing with you I place it within the framework of elective which is meant for third fourth years student's of IIT Bombay. And I suppose it does require certain amount of maturity and also certain amount of clarity about one's own initial interest in creativity and creative processes.

And the last book is again sort of a book which is been which is useful it is called The Writer's Workbook and for people who have started writing in the they are in the early stages of this process the book is useful. And in fact, the Jamesfriel quotation is from this book where there is a whole chapter devoted to the reading process. There are many exercises they have collected in order to develop the writing and compositional skills. And so from time to time, we will dip into it, you can also dip into it if you so desire.

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Understanding Creativity and Creative Writing

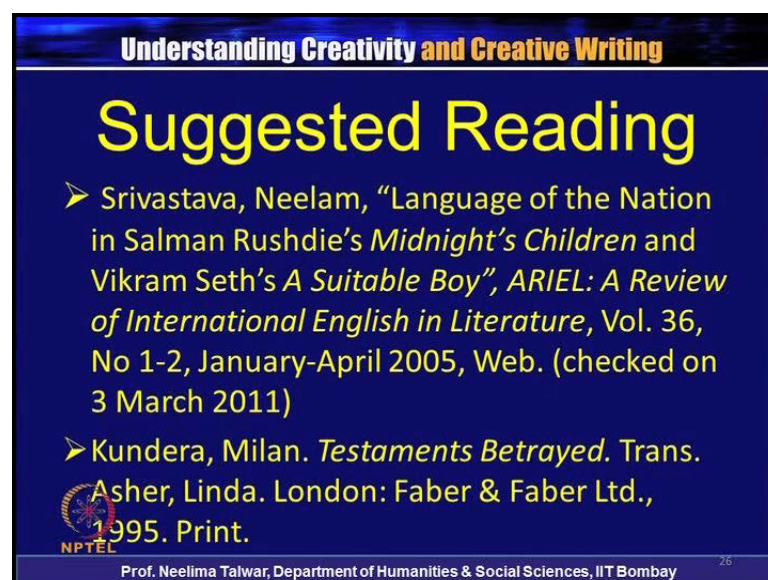
Suggested Reading

- Sharma, Meenakshi. Ed. *The Wordsmiths*. India: Rupa & Company, 1996. Print.
- The Paris Review Interviews. "Salman Rushdie – The Art of Fiction No. 186." *The Paris Review*, checked on 3 March 2011. Web.
<http://www.theparisreview.org/interviews/5531/the-art-of-fiction-no-186-salman-rushdie>

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So, this is our reading list and the last one over here side should not forget this. These are set of interviews. So, Meenakshi, Sharma's book the Wordsmith contains interviews of various writers including Mahasweta Devi, Krishnasobti, many others. And the Paris review interviews we recommend very strongly for number of for almost all the interviews and the probing depth of these interviews.

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Understanding Creativity and Creative Writing

Suggested Reading

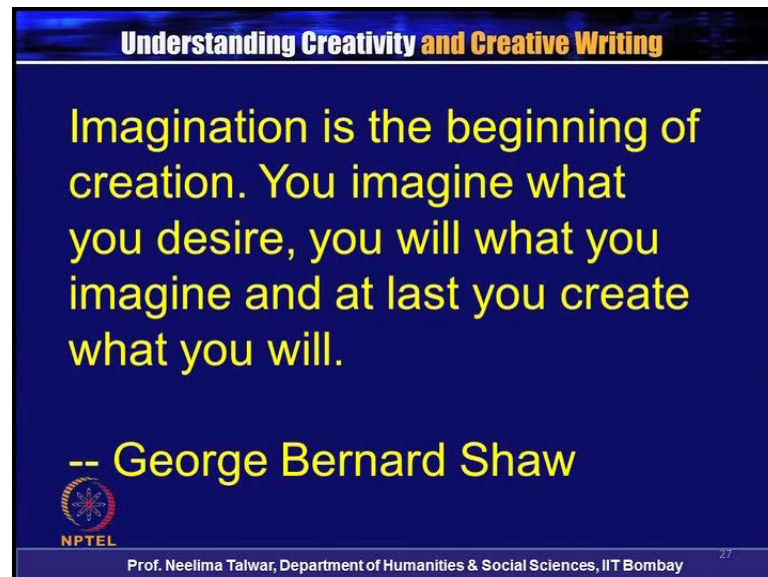
- Srivastava, Neelam, "Language of the Nation in Salman Rushdie's *Midnight's Children* and Vikram Seth's *A Suitable Boy*", *ARIEL: A Review of International English in Literature*, Vol. 36, No 1-2, January-April 2005, Web. (checked on 3 March 2011)
- Kundera, Milan. *Testaments Betrayed*. Trans. Asher, Linda. London: Faber & Faber Ltd., 1995. Print.

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There is one more reference here which is to Neelam Srivastava's essay, Language of the Nation in Salman Rushdie's *Midnight's Children* and Vikram Seth's *A Suitable Boy*

which was published in Ariel: A Review of International English in Literature Volume 36 in 2005. We really would like you to read this essay because it will clarify many of these ideas of code mixing specially by way of these two texts and Indian writing in English.


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Understanding Creativity and Creative Writing

Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will.

-- George Bernard Shaw

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Finally, a quotation for your consideration imagination is the beginning of creation. You imagine what you, desire you will what you imagine and at last you create what you will.

Thank you.